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has placed at the end of each chapter and in the footnotes. To quote from the preface: "The footnotes are designed to call attention to critical questions and problems in English history; the bibliographies, to furnish a comprehensive list of the best books, with a brief commentary." They are, however, "intended for the teacher's interest, and not for the pupil's." That the author has here rendered a distinct service will be acknowledged by all serious teachers. The footnotes refer largely to available collections of documents, such as Adams and Stephens, Gee and Hardy, Prothero, etc. There are in the neighborhood of a thousand specific references in the footnotes alone. An extended chronological and numerous genealogical tables complete the teaching apparatus. The language of the text, while technical in many places, is clear and straightforward, and not above the pupil of the later years of the high school. That the book discourages memorizing and necessitates thoughtful study is certainly not a drawback. Mr. Cheyney's book is likewise freely illustrated. There are, also, besides numerous political maps, a map showing the physical features and a chapter of the text devoted to the geography of England. The bibliographical notes have been prepared with reference to the pupil as well as the teacher, and are grouped into "General Reading," "Contemporary Sources," and "Poetry and Fiction." (The valuable little collection, "English History Told by English Poets," should, however, be credited to its real editors, Bates and Coman, not to "Baker and Cowan" [p. 144].) Appended to each chapter is a list of special topics with specific references for their preparation. A novel feature of this book is the frequent explanation in footnotes of such terms as might not be readily understood by a pupil; such, for example, as "canon," "heresy," "prorogation," "dissolution," "corporation," "litany," "chantry."

Mr. Wrong's volume, while comparatively weak in maps, has nearly three hundred illustrations of great value. A large proportion of them are devoted to manners and customs and historical scenes, and are made of greater value by the brief notes calling attention to the specific fact which the picture illustrates. Social life and development receive marked attention, seven chapters being devoted to such topics as "Pre-Norman Civilization in England," "English Civilization in the Thirteenth Century," "Social Change in the Nineteenth Century." Accompanying each chapter is a summary of European history for the corresponding period, and a summary of dates. The bibliographical notes are, on the whole, unsatisfactory. The references are few, general in character, and unaccompanied by critical comments; while practically no reference is made to source material, now so abundant for school use. It should be noted, however, that the illustrations go far toward supplying the deficiency.

All three books will do much to raise the standard of teaching in English history, and fortunate is the school which has access to numerous copies of each.

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Núñez de Arce's Haz de Leña. A Drama in Five Acts. Edited, with Introduction and Notes, by RUDOLPH SCHWILL. Boston: D. C. Heath & Co., 1903. Pp. i-xxxiii (introduction), 1-139 (text), 141-153 (notes).

Gaspar Núñez de Arce, the most distinguished and polished of contemporary Spanish poets, is the author of a high order of lyric verse, much of which reflects the

political vicissitudes through which his country has passed during the last fifty years. For he possesses the further distinction—so rare in a poet—of having won eminence not only in literary, but in public life, which has furnished him many themes for his lyre. His drama is less notable than his lyric verse. But it makes up in quality what it lacks in quantity, since to one production, *El Haz de Leña*, or “Bundle of Faggots,” is freely conceded the rank of the finest Spanish play of the last century. Its presence among us in a school edition is desirable and welcome.

The play is laid in the reign of Philip II, the monarch whose name is identified with the halcyon days of Spanish world-dominion during the sixteenth century. It takes its name from the test of orthodoxy zealously offered by Spanish nobles, at the burnings of heretics, by helping fetch on their backs the fuel needed for the consummation of the pious ceremony. The theme deals primarily with the legend of the enmity between Philip and his son, Don Carlos, a conflict popularly supposed to have been characterized by great harshness on the part of the father toward the son, and reported to have ended in the murder of the latter at the instigation or by the direct act of the former. The legend has a lugubrious fascination, and is sufficiently shrouded in obscurity to give plenty of scope to the imagination. In this way it has furnished not a little material to be worked up into literary shape according to the fancy of the writer. But the trend of reputable historical belief is to reject the theory of such a revolting tragedy as a popular myth, ascribing its origin to the illiberal interpretation of the restraint in which a disillusioned and hard-hearted monarch-father was forced to keep an irresponsible son, now admitted to have been a degenerate, and oaf, devoid of all claims to sympathy—a pitiable being, infirm in body and mind, and with the most bestial and depraved tastes.

Such data as these do not furnish a favorable opportunity to any literary treatment that does not distort the originals to unrecognizable forms. The writer has most ably acquitted himself of the difficult task, preserving the salient traits of his actors, but toned down and adjusted in a way to enlist our keen sympathy for them all, rather than to excite the aversion for some and the detestation for others which strict adherence to fact or legend would stir up within us. Don Carlos is brought before us as a frail and infirm young man, unfit for his exalted station, yet often capable of fine sentiments and high ideals, and bitterly conscious of his grievous shortcomings. He excites our pity as a sentient creature expiating the sins of a long line of vicious ancestors. With a feverish restlessness, inherent in an unbalanced organism, he chafes under enforced inaction, and in a wild grasp at liberty he plots against his father—with the Netherlands heretics. This is the unpardonable crime for which, in Philip's eyes, there is no atonement save by fire, and to this end he would willingly contribute his *haz de leña*, not sparing his own son. The estrangement between father and son is thus irreconcilable; but the latter, worn out by his excesses, is snatched away by a premature death, thus relieving the situation of a terrible tension.

The author's presentation of the grim monarch is a strong one, and in harmony with the best interpretation of the traditions associated with his memory. He is shown as the cold, unrelenting, but conscientious autocrat, taking himself and his mission over-seriously. His political ethics are inspired by a Draconian ideal of justice, which accepted only religious orthodoxy as the touchstone of all human actions. This relentless rigor in adherence to the letter of the religious law—which has been the dominant trait of the Spanish character within historical times—the *Haz de Leña* admirably portrays. The play is the embodiment of this spirit, the gloom and severity

of which provide the chief dramatic quality for the action, expressed in the highest order of dramatic versification.

The editorial workmanship is good. The Introduction is full and well distributed, with subdivisions biographical, historical, and prosodic. The latter is, however, all too brief for even the most summary sketch of the leading principles of Spanish versification. It could have been advantageously amplified to the extent of several more pages, making for a more satisfactory fulness in the presentation of the subject. For example, we are informed of the different verse-groups occurring in the play, as the *romance*, the *redondilla*, and the *quintilla*, but the divers metrical combinations, by which Spanish verse correspond to English forms, are quite ignored. We are told (p. xxvii) what an *esdrújulo* verse is, but nothing is said about the *llanos* and *agudos*.

The edition is commendably free from error. There is a typographical blunder on p. xxv, where the last seven lines are prematurely introduced; and an error at the top of p. 115, II for IV. Verse 252 is improperly spaced (for example, cf. verse 417 below, and *passim*).

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